

New York (City) University Settlement Society

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SUMMER

1893

LOAN EXHIBITION

... OF THE ...

University - Settlement - Society

PLEASE TAKE THIS HOME WITH YOU.

CATALOGUE

OF THE SECOND ANNUAL

FREE LOAN EXHIBITION OF PAINTINGS

OF THE

UNIVERSITY SETTLEMENT SOCIETY

AT THE

Neighborhood Guild,

26 DELANCEY STREET.

* SUMMER, 1893. *

*Exhibition Open every Day, including Sundays, from
10 A. M. to 5.30 P. M., and from 7 to 10.30 P. M.*

*This Catalogue, compiled in two days,
is intended to be neither artistic nor liter-
ary, but is issued in the hope that it may
be somewhat of a guide to the people of the
East side of New York.*

Albert Stadelman 9/13/49 .25

Descriptive Catalogue.

OIL PAINTINGS.

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FIRST FLOOR.

i. *At Even Tide—Head of an old Woman.*

By Elizabeth R. Coffin. An American Artist.

The picture makes one realize how near the end of life some of us are getting. The old woman is just about to solve the mystery of death. How plainly one reads in her face the story of old age. The gray hair, the wrinkled skin, the features fallen in, those little "crows-feet" around the eyes, and all those other signs that are so unmistakable. There is a sweet, tender, pathetic expression on the old woman's face that makes the picture appeal to one most strongly.

2. *A Retired Fisherman.*

By Erskine—Nicol.

This artist, born in Edinburgh, Scotland, in 1825, in his earlier years was apprenticed to a house painter in his native city, studying art in his leisure hours. He is a painter of considerable reputation, and a member of the Royal Scotch Academy.

The old Italian, seated with his back to a sunny wall, is dreaming of the old days when life to him was full of the perils and excitement of the deep. In the distance, the fishermen and their boats are just coming in from their day's work.

3. *The Sideboard—(Still Life).*

Artist Unknown.

How cleverly the artist has depicted the fragile glass with all its delicate transparency and grace of form. The strawberries and blackberries in the little glass dish are so luscious looking that one is tempted to devour them on the spot. In the back-ground, the old black bottle, with its strange red labels, makes a charming contrast with the white tapestry on the table.

4. *The Jolly Monk.*

By Rinaldi.

An Italian painter of the present day, whose work is chiefly with subjects of this kind. He has a good eye for color, and a proper appreciation of light and shade.

A monk of the olden time has just finished a jolly lunch. On the plate one sees some apple parings, and in the glass one catches a glimpse of a few drops of wine that are still left. Is not the old friar content with himself and all the world? Some roguish boy could steal the keys of the wine-cellar from the wall, and the old monk would never miss them.

5. *A Florist's Cottage in Warwickshire.*

By R. W. Van Boskerck.

Mr. Van Boskerck is an American landscape painter of considerable reputation. His studio is in New York.

Warwickshire is known as one of the most delightful spots in England, and must be especially charming on a day like this, for it is one of those glorious days one sees so often in Summer—a blue sky full of white, fleecy clouds that float swiftly by. How charming is the old-fashioned farm house with its sloping, thatched roof! The old florist is busy fastening some refractory bush to the stick up which it grows. Are we not delighted with this profusion of flowers—every kind imaginable, full of flaming color and sweetest perfume?

6. *Grandparent's Visit.*

By Franz Von Defregger.

Defregger was born on a farm at Stronach, in the Tyrol, where he spent the greater part of his boyhood, his companions being the sheep and cattle on his father's farm. He studied art at Munich and Paris, and received many medals at Paris, Munich, Berlin and Vienna. His work is distinguished by its sense of humor, its individualization of character, and bright color.

How proudly the young mother, holding her new born baby in her arms, shows her treasure to the happy grandfather and grandmother! What a stolid looking, fat little fellow the baby is! How keenly interested are the old couple! In the back ground one sees the younger sister stretching her head to get a glimpse of her new nephew, the idol of the family

7. *Without a Home.*

By Louis P. Dessar.

An American painter, studio in New York.

The scene is laid in Brittany, in the northern part of France. It is late evening, and the moon has just risen. A mother with her young child in her arms, and holding a little girl by the hand, stands looking sadly at the old farm house where she has lived so long, and which she is now looking on for the last time.

8. *The Musical Genius.*

By Toby E. Rosenthal.

Mr. Rosenthal is an American painter, though born in Hessen, Germany. He was brought to this country when an infant, and has lived here the greater part of his life. He studied in San Francisco

under a Spanish painter, and then went to Munich, where he studied for twelve years under Raupp and Piloty.

The young boy has gone to bed, and has tried to sleep. But, he cannot rest; his sleep is full of soft music. He has gotten out of bed to find his beloved violin, and is playing sweetly and softly to himself. His mother, hearing the music, has tiptoed upstairs to listen to her boy. One is struck by the dreamy expression on the boy's face, and the fond pride of the loving mother. How cleverly the artist has shown all the little details of a boy's room! The clothes thrown over the chair, the hat lying carelessly on the floor!

9. *A Cavalier.*

By Guisep Signorini.

Signorini is an Italian painter of some prominence. Most of his time has been spent in Paris, where he studied. He is chiefly known as a water-color painter, and is to be praised for richness of color and depth of tone.

One marvels at the skill in delineating all the fine details of the armor, and the lights and shadows one sees in the rich velvet.

10. *A Country Road.*

By Edward L. Henry.

Mr. Henry is an American painter. He was born in South Carolina in 1841. He studied in New York, Philadelphia, and later in Paris.

Any one who has ridden through New England will appreciate how true to life this picture is. Do we not all know this old country road, with its rocky bumps and winding ways? How rickety are the wheels of the old farm wagon! The horse is one of those steady plodding farm horses that look as if they would never tire out. The countryman and his wife, dressed in their "store" clothes, are evidently riding home from church.

11. *After School.*

(See No. 33.) *By Margarete Pfeifer.*

A German artist of the present time.

What a jolly little face this Dutch boy has, and what a feast he will have on those tempting red apples!

12. *Industry.*

By Seymour Joseph Guy.

Born in England in 1824, he spent most of his life in America, and might almost be called an American painter. His pictures mostly relate to scenes of child-life.

The picture represents a young girl studying her next day's music lesson by lamp light.

13. Fido.**By Mrs. Marie Guise Newcomb.**

An American painter. Her studio is in 55th street, New York.

The rascally little bull-terrier has stolen somebody's best whisk-broom, and has been shaking it and tearing it to pieces. How ragged and broken the whisk-broom looks! Fido, half conscious of his bad conduct, looks at you with a smiling face, as much as to say: "Let's have a frolic together."

14. Helping Sister.**By Gustav Igler.**

A German painter of the modern Munich school. He is known chiefly for his brightness and truthfulness of color, and for the fact that nearly all of his pictures are scenes from domestic life.

A young German girl is busy winding some yarn so that she may commence her knitting. Her little bare-footed sister is seated on the floor, and is holding the skein of yarn upon her fingers. Her little brother, whip in hands, stands by, superintending it all in the usual masculine way.

15. Street Scene in Paris at Night.**By Loir Luigi.**

An Italian of the modern school, spending most of his time in Paris.

He seems to revel in depicting scenes of crowds of people around some brilliantly lighted shop window, or, perhaps like this, a market place near the outskirts of the city.

16. Dreaming. (See Nos. 79 and 87.) By William Sergeant Kendall.

An American artist; studio in New York.

Two peasant girls are working in the fields. With one, work is forgotten. Her thoughts far away, she sits dreaming of her lover. Her companion, touching her arm, is trying to bring back her thoughts out of dreamland, back to every-day life.

One remarks in the picture the soft tone of color, and the clear, flesh tints of the women's faces.

17. Sea-Weed Gatherers.**By J. M. Barnsley.**

An American artist.

At the entrance of a harbor one catches a glimpse of the beach covered with sea-weed. The tide is going out, and the men are gathering the sea-weed, and loading it upon their carts. It is only a little after sunset, and the Western sky is still bright with the reflected sun-light, and the whole sky is filled with gray, fleecy clouds.

18. *Confidences.****By Wilhelm Hasselbach.***

A modern German artist of the Munich school.

Two young peasant girls dressed in the Tyrolean costume are talking over some secret of great importance. It is not very hard to imagine what it is. One quickly recognizes by the girls' expression which one has the story to tell, and which is the listener. How cleverly the artist has painted all the surroundings of a German kitchen !

19. *An Old Couple.****By F. Wahle.***

A German artist of to-day.

An old peasant couple have just returned from market. The husband is filling his pipe for a good smoke, after the day's work, while his wife is plucking the goose for their Sunday dinner.

20. *A Street in a French Village.* *By Leon Germain Pelcuse.*

A well-known modern landscape painter ; was born at Pierrelaye, France. He received several medals in 1873 and 1876. He excels chiefly in effects of early morning and late evening.

It is a little after sunset, and a few gray clouds still float above the horizon, reflecting the last rays of the sun.

Between the strange, old, quaint houses, through the narrow street, the villagers are returning from the country store, baskets on arm, laden down with their simple purchases.

21. *French Soldiers Getting Supper.****By Paul Grolleron.***

A French artist, born at Seignelay, France. His principal characteristics are naturalness of color and skill in depicting details.

The scene represents a French farm house, where a number of soldiers are busy getting supper, after the day's march. On the left they are rushing about trying to make the horses comfortable for the night. One man is bringing straw for their beds. In the foreground is a group of four preparing supper ; as usual, two of the men are doing the work, while the others seem to be enjoying themselves sitting idly by, and giving directions. How leisurely the soldier on the right is cutting the cabbage ! As he sits there, comfortably puffing his pipe, one feels that he is enjoying a well-deserved rest. In the house, on the stone piazza, are two men cleaning the officers' clothes ; one is very busy brushing the dust from his coat, while the other has the more arduous task of cleaning the boots.

After studying the picture carefully one is surprised at its marvelous fidelity to life. One can actually see the fire with its flickering flame

and blue smoke, blown about by the breeze. How well the artist has caught the color of the old gray stone house, with its sloping roof covered with yellow mould! The winding stone steps leading up to the little room, the poles leaning against the farm house wall, the hens picking grain from the ground, the old wheel-barrow, the tin cans, the logs lying ready for the fire—all are so natural that one imagines himself to be there on the spot.

22. *Landscape—On the Hill.*

By Jean Charles Cazin.

Born at Samer, Pas de Calais, France, Cazin was one of the pupils of that remarkable master, Boisbaudran. His early work was given to painting historical and dramatic subjects, but in his later years he has given his attention almost entirely to landscape, and is now considered one of the foremost landscape painters of France. His work is marked chiefly by softness of tone. His pictures seem to suggest new thoughts to the beholder. In the picture one sees a ruined church on some lofty hill, in the distance, the sky is lighted up with the after-glow of the sun, which has just set. The moon is gradually getting brighter and will soon flood the little lake near by with its soft light. The whole picture breathes an air of peace and content.

23. *The Love Story.* (See Nos. 74, 97 and 98.)

By Maria Brooks.

Born in Middlesex, England, studied at the schools of the Royal Academy and South Kensington, where she received many medals. Her reputation as a painter of portraits and figure pieces has been firmly established for many years. Her studio is in New York.

The picture is an oil-painting in black and white, evidently a study for a larger picture. The little housemaid has received a love-letter, and forgetful of her work is devouring its contents. At some bad news in the letter she is overcome with grief, but then thinks better of it and reads the letter over again, and once more all is happiness.

24. *The Christian Martyr.*

By J. Carrol Beckwith.

Mr. Beckwith was born in Hannibal, Missouri, on Sept., 23d, 1852. He studied at the National Academy of Design, New York, in 1871, and in 1873 at Paris, where he remained for five years. In 1878, he returned to this country and began a career as a portrait painter, which has brought him prominence among our American artists, by whom he is recognized as an authority on drawing. He has recently returned from decorating the dome of the Manufacturing Building at the World's Fair in Chicago, the subject of his work being "Electricity."

"In the explorations made by the Italian savant, Boldetti, through the catacombs at Rome in the early part of the last century, a tomb was found on the stones of which were carved the words :

CYRIACÆ DVLCISSIMÆ DEPOSITÆ.

IN PACE VIXIT ANNOS XX,

IDIBVS MARTIIS.

(The sweet Cyriaca deposited here in peace at the age of twenty, died on the Ides of March). Following those words were chiseled the palm branch,—emblem of Victory in Martyrdom—and above the P. X. "for Christ," while at the left and right were the anchor and dove, with the olive branch. Cyriaca is represented in the picture immediately after her death in the Arena, where she is laid in the stone cell of the Catacombs, with freshly gathered palms in her hands, while the halo of immortality surrounds her head." The picture refers to that period in Rome when Christianity was struggling for a foothold, when the Christians, meeting in catacombs, or underground streets, were persecuted and torn to death by wild beasts in the Arena of the Roman Emperors.

25. Meditation.

By Constant Mayer.

Mr. Mayer was born in Besancon, France, in 1831. As a youth he studied in Paris, until he came to this country, where he has spent the remainder of his life. His specialty is life-sized figure pictures of subjects that appeal strongly to the feelings. His pictures are all preeminently "human." He ranks amongst the foremost painters in this country and France, having received the Cross of the Legion of Honor.

A little, foreign-looking flower girl sits resting her face on her hand, her thoughts far away. One rarely sees a more thoughtful, serious face, or one full of so much sweetness of character. With what exquisite skill the artist has painted the little girl. The clear natural flesh tints, the strange costume, the quaint little white cap, and at her side the bright precious flowers.

26. Landscape.

By C. H. Shearer.

An American landscape artist of the modern school, who spends his time painting in Munich.

The scene is laid in France, towards the close of summer. In the distance one gets a glimpse of fields of ripening grain, with the sunlight

pouring over them. In the foreground a peasant woman dressed in the quaint Breton costume is washing the clothes in the little stream that flows past the house. How charming the little white house, with its queer red roof, looks, nestling there among the trees! The little path leading from the house to the brook, the stretch of fields there in the distance, the gray sky with its heavy clouds, and the sunlight breaking over them, all lend a charm to the picture, making one feel how infinitely more attractive are the fields than the hot stuffy city, with all its rush and strife.

27. *Watching the Fishing Boats* (See No. 7.) *By Louis P. Dessar.*

An old Irish fisherman is standing at a window looking at the fishermen as they are bringing their boats up on the beach. He seems to be envying the fishermen their good luck, and wishing he could join them once more. The artist has very cleverly drawn the old man, with the half-wistful expression on his face; and then how natural are his clothes, with all their queer mendings and shapes. The whole scene is very life-like, even to the lace curtain at the window.

28. *Impersonating his Master.* *By Hugo Kaufmann.*

A German artist who has attained the title of "The German Meissonier." Meaning that he possesses to a certain extent the same faculty of delineating scenes on a small canvas, the power of accurate attention to details, and the proper appreciation and handling of color.

A nobleman's coachman has entered the tavern, and in lordly and dignified tones is ordering about the simple landlord. The rustic patrons of the tavern, drinking and smoking at their table in the corner, seem to be greatly enjoying the scene. One notices the half smile on the old man's face. How cleverly the artist has given all the little details of the scene, the coachman's costume, his white gloves and whip, the impressive expression of authority on his face, and then the simple puzzled bearing of the landlord.

29. *Landscape.* *By Charles H. Davis.*

Mr. Davis was born at Amesbury, Mass., in 1856. He studied first in Boston, and later in Paris under Boulanger and Lefebvre. Like so many other painters, he commenced the study of figures only to give it up for nature, pure and simple. He possesses in his style and execution refinement and poetry of sentiment to a considerable degree. Among the landscape painters of this country he occupies an enviable position.

In this picture he has given us very delightfully the green effect of grass and trees one sees so often both in early Spring and in the Fall. One revels in the soft green grass and longs to wander through those attractive looking woods, there to the right.

30. *The Dowager-Portrait of an Old Dutch Lady.*

By William Merrit Chase.

Mr. Chase, one of our foremost American artists, has been very aptly described "as the most complete and distinctive artistic nature of the painters of our time and country." No subject seems to have escaped his brush—sea and land, human and animal life, and the inanimate objects which constitute the still life painters' models, have all furnished him in turn with material. Born in Franklin County, Indiana, in 1849, he labored in his youth under great difficulties. He studied in the National Academy schools, and later under J. O. Eaton. During his visit to Europe in 1872 he became a pupil of Piloty, and then studied in Munich till 1878, when he returned to America.

The Dowager, one of Chase's earlier works, is perhaps one of his best; with the success of later years, one can hardly say that Mr. Chase paints anything as good as this picture, certainly nothing better. One marvels at the wonderful skill with which the old lady's ruff is painted, fold upon fold, the lace cap, with all its lights and shades, and then the stately, dignified face, just beginning to show the signs of old age—strong, womanly, full of character. And then those hands, how wonderfully are they painted, the thin, wrinkling skin and the swelling veins underneath! It reminds one very strongly of that great "Old Woman" of the master Rembrandt.

31. *Landscape—A Lane in Brittany.*

By W. H. Hyde.

Mr. Hyde is a young American artist, having his studio in this city. Born in 1858, he studied in Paris, and returned to this country to devote himself to portrait painting, which is his usual work.

He has given us very delicately this country lane, with its straight little path overhung by bending trees. The sun is casting strange shadows across the walk, and to the left one can see the edge of an orchard with its many fruit trees.

32. *The Adventure.*

By Thomas Hovenden.

Hovenden was born at Dumanway, Ireland, in 1840. Having spent the greater part of his life in this country, he is generally classed as an American painter. He studied in Ireland and at the National Academy of Design in New York in 1863. In 1874 he went to Paris and studied there for some years under Cabanel. Returning to America, he established a reputation for himself as a painter of negro life. His "John Brown Being Led to Execution" established his reputation as a painter of history.

The scene is in the cottage of an old Breton peasant; the old man is sitting, listening to the story of his younger friend, who has just returned

from the day's shooting, and is recounting to the old man what luck he has had; while the girl, evidently his sweetheart, with knitting in hand, stands by her father listening to the recital of her lover's adventure. The artist has drawn the whole scene very truthfully—the attitude of the old man, the sunlight streaming in at the window, the gun, the dog lying half asleep on the floor, are all admirable.

33. *Grandmother Knitting.* (See No. 11). *By Margarete Pfeifer.*

The old lady is knitting a stocking and has for the moment laid aside her work to turn to the Bible and read for a while her favorite book. On the table is a cup of tea. How easily one notices the signs of old age, the wrinkled skin, the mouth fallen in, the hair thin and gray.

34. *Landscape—A Woodland Stream.* *By Ciceri.*

A modern French painter, the master of Pasini.

Along the shores of a charming woodland country there wanders this little stream, winding in and out in every direction. How delightfully the artist has expressed the thoughtful tone of gray sky with its soft light on the water below! In the distance is a delightful blue effect of atmosphere, and on the left, one catches a glimpse of a few French peasant women.

35. *A Spanish Girl.* *By E. Sella.*

A Spanish artist.

How different is this picture from all the rest! What a strange face! The dark mass of black hair, the eyes wide apart and almond shaped, the nostrils highly arched, and then the lips, thick, red, and sensual. There is a strange fascination in it—one walks away from the picture and yet, somehow or other, finds oneself back again before it, studying the strange face.

36. *Landscape—A November Day.* *By Charles Warren Eaton.*

An American artist.

A charming landscape full of soft gray tints, and beautiful effects of light and shade. It is one of those November days when the sky is one mass of gray clouds. The salt meadows are no longer green—but full of deep brown colors—the branches of the trees are bare, making glorious outlines against the sky. The whole effect is thoughtful and quiet, and makes one feel that Fall has its charms as well as Summer.

37. *A Fantasia.**By George Washington.*

An American artist.

A number of Arab horsemen are engaged in a sham battle. One remarks the rich coloring of their costumes and the horse's trappings. In the distance one catches a glimpse of lofty hills, and at their feet, beyond the lake, a little village. Looking at the picture one cannot fail to be struck with its resemblance to the work of the German painter, Schreyer.

38. *The Duet.**By Jean Leon Gerome.*

Gerome was born at Vesoul, France, in May, 1824. He went to Paris in 1841, where he studied under Delaroche, and won his first medal in 1847, when but 23 years old. Since then his career has been one long list of successes and honors. In 1853 and 1856 he traveled in Egypt and Turkey, studying the histories and customs of those countries. To this journey we are indebted for those great works of art the world is so familiar with—bits of the East, lavish in color. It may be some old mosque, with its strange minarets and towers, its wealth of carving and glorious colors and rich mosaic, or, perhaps, it is some scene full of strange fascination and power; a naked Arab boy, and writhing around his body a huge, loathsome serpent. Who can ever forget the "Snake-Charmer." A certain French critic has described Gerome as standing at the head of modern, scholarly art.

One hardly knows which to admire most in the "Duet." The wonderful color of the bird, and of the man's cloak, the exquisite painting of the singer's skirt, or the expression of the singer's face—all very wonderful and true.

39. *A Breezy Day in the English Channel.**By M. F. H. de Haas.*

Though born at Rotterdam, Holland, in 1832, De Haas might almost be considered an American painter, as he came here in 1859, and the greater and better part of his work has been done in this country. His boyhood was spent in the Hague, where he obtained his schooling. He first studied under Spoel, and later with Louis Meyer. He is the foremost living painter of sea scenes, and has painted an enormous number of pictures. He seems never to be idle. Though painting so many pictures, he never seems to repeat himself.

The picture represents a stormy day in the channel. The wind is blowing very stiffly, and the boats are leaning way over on one side, scudding along under the breeze. See how the spray splashes over the boat's prow as she plunges through the water. In the distance are boat

sailing in every direction, taking advantage of the good breeze. Overhead, the sky is cloudy and threatening, and the water beneath reflects the dull gray light from the clouds above. One feels that a storm is coming. Notice how full of wind the sail is, and the dark patches of water. To the right, in the background, the chalk-cliffs of England, the white sea-gulls circling overhead ; to the left, hundreds of boats, and in the centre, a steamer with its black stream of smoke. Looking at it all one seems to feel the salt breeze on one's face, and to revel in all the glorious light and shade of the sea.

40. *Passing Before the Regiment.*

By Jean Baptiste Edouard Detaille.

Detaille was born at Paris in 1848. He was a favorite pupil of the great French painter Meissonier, whose influence can be seen most strongly in his pictures. Détaille can justly be called one of the most popular military painters of the day.

One notices in this picture those qualities that are always seen in his work ; brilliant coloring and careful accuracy of detail, and besides this a certain " life " to it all, that impresses one.

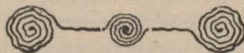
In the picture, a cavalry officer is riding past his regiment drawn up in order. The brilliant red of the officer's costume, and the gray coloring of the horse, are most skillfully rendered.

41. *The Wagon Beyond Repair.*

By Felix Schlesinger.

A German artist of the present time ; belongs to the Munich school of painters.

A little girl has brought her broken-down little wagon to the old basket maker to be repaired. He is seated in his work-shop in an old barn. One sees the newly cut grass piled up in the hay mow. To the right are the basket maker's supplies. The old man looks down fondly at the little girl, while his two grandchildren eye the stranger with childish curiosity.



OIL PAINTINGS.

SECOND FLOOR.

42. *A Mexican Horseman.*

By Frederick Remington.

Mr. Remington is an American artist known chiefly for his skill in drawing horses, and in depicting every phase of wild western life—from the naked Indian to the tough and picturesque cow-boy. The greater part of his work is in black and white, he being associated with the publishers, Messrs. Harper Bros.

The picture represents one of the fashionable drives in a Mexican city, with its crowds of carriages, and gay costumes, reminding one very vividly of our own Central Park. How strange the Mexican, with his large sombrero hat and his gay trappings, seems to our eyes! The horse is undoubtedly the best part of the picture; see how he arches his neck, and how daintly he lifts his hoofs! A noble animal, of high instincts and good breeding!

43. *A Girl's Head.* (See No. 45).

By A. Seifert.

An artist of the modern Munich School.

44. *Fisher-Women.*

By C. Perrin.

A young fisher-maiden is returning from her day's work; on her arm leans her old mother still busy with the fish, for she is carrying an empty fish basket. In the background one gets a glimpse of the sea.

45. *Portrait of a Young Lady.* (See No. 43).

By A. Seifert.

46. *The Convalescent.*

By Eugene Fines.

A French modern artist. This picture was exhibited in the Salon of 1876.

It represents a young girl who has been sick for some time and is slowly getting well. She is now sitting up for the first time. See with what tender care her mother is placing the pillow behind her back. How

pale the invalid looks, as if she barely had strength to sit up! How lovingly her little sister nestles her head in her lap. And what a pretty little girl she is, with her blue dress, and red stockings, her sleeves all rolled up, and the queer wooden shoes on her feet. All the details of the room are cleverly worked out, the old spinning-wheel, and in the background the cupboard with its queer dishes.

47. *Reconnoitring.*

By H. Breling.

A modern painter—his studio is in Munich.

Two officers of a Dutch regiment have ridden out to reconnoitre the situation. One is pointing out to the other the best spot for an attack of the enemy.

When one considers the size of the picture, he cannot help but admire the artist's ability. How exquisitely has he rendered the effect of a late November day—the sky gray and threatening, full of clouds, the grass one mass of brown—and then, what glorious lines the bare branches of the trees make against the sky. Instead of being on canvas, this picture is rather strangely painted on wood.

48. *Sheep in a Snow Storm.* *By August Frederick Albert Schenck.*

He was born at Gluckstadt, Germany, in 1828, and studied in Portugal under Cogniet. Edouard Drumont, a French critic, says of him: "All the world to-day regards Schenck as one of our first animal painters. He is one of those originals who prefers dogs to men, and finds more sweetness in sheep than in women. Retired to Ecouen, to a farm, he lives in the midst of oxen, dogs, goats, asses, horses and sheep of all types, races and species. He knows better than any one their habitual behavior, their favorite poses, their preferred attitudes, and the mobile play of their physiognomies."

The picture, "Sheep in a snow storm" is justly one of his most famous paintings. How wonderfully is the scene expressed! The sheep huddled together there on the mountain side in the midst of the blinding snow; the wind howling and roaring, swirling the snow about in wreaths of snowy smoke; the sheep with their stupid, trustful faces huddling together trying to keep warm. See how the snow has caught in their dark shaggy coats, and in the shepherd-dog's long hair. The sun settling there in the West casts the most exquisite pink light over the whole scene.

49. *A French Wedding Feast.*

By Arturo Ricci.

A modern Italian painter, studied in Paris.

The scene represents the wedding feast of a young French couple. The skill with which the artist has pictured all the little details is more

than clever. See the half bashful expression on the bride's face as she drinks a toast with the holy Father, half frightened at being so intimate with one she is accustomed to look up to, in awe and admiration, and yet pleased at his good wishes. See the pair of lovers to the right at the end of the table, and the old woman laughing and happy. The old fidlers, the happy bridegroom, the guests, the costumes, the rich copper kettles, everything is painted with the most careful accuracy. And underneath it all one finds rich, live color.

50. Landscape.—A Summer Day. Artist Unknown.

The picture represents one of those days when the sky is one mass of rolling clouds, clouds that float swiftly by, almost unawares. To the left, is a little old cottage, with its quaint chimney peeping out from among the trees, while to the right, one notices a group of strange, top heavy, umbrella-shaped trees, with their small thin trunks and their heavy foliage.

51. Expectation. By Charles Gardley Turner.

Mr. Turner was born in Baltimore in 1850, and studied for some time in this city, but later went to Paris and studied under Laurens, and then under Munkacsy and Bonnat. He has won commendation for his excellent draughtmanship and sound sense of color. Beside ranking high as a painter, he is one of the best etchers in this country.

Two young girls are standing near the edge of a small lake awaiting the arrival of the boat, which perhaps brings some dear friend or a precious letter. In the back-ground one catches sight of a few trees with their twisted trunks, and the leaves turning brown and red, presaging the bleakness of the winter soon to come.

52. The Day is Done. (See No. 84.) By J. Francis Murphy.

Mr. Murphy was born in Oswego, N. Y., in 1853; the only school that he can be said to have studied in is that of "Nature," and the result is that he is one of the best American landscape painters of modern times. "His sense of color, his appreciation of the harmonies, his feeling for the picturesque, and his vigorous draughtmanship and resolute execution have gained for his pictures the recognition that can be denied to no work of power."

In the picture the artist has taken one of the most delightful subjects possible. Could any one possibly imagine a more enchanting scene? The western sky glowing with those seas and archipelagoes of golden

light; and then the strange, mystical fascination of it all. The very witching horn of night! One expects to see fairies tripping lightly through the grass, and hear their elfin voices break the stillness of the air. See how fantastic are the plants and flowers with their strange shadows. Fascinating, all of it.

53. "Papers, Sir?" *By John J. Hammer.*

An American artist, studio in New York.

The little street Arab, with his wide-awake, alert face, is looking out for a customer. With blacking box thrown over his shoulder and papers in hand, he looks full of business; his clothes tell the story of many a street fight, resulting from some race for a customer.

54. The Jumping Jack. *By Emile Munier.*

A French artist, born at Paris.

It seems that one can never be too young for the pleasures of a jumping jack, and one is almost tempted to also say, "never too old." See with what delight the child views the new toy, marvelling at its mysterious actions and glorying in the gay costume of yellow and red. The artist has given very faithfully the child's expression, the flesh tints and the rich coloring of the jumping-jack's costume.

55. Landscape—Autumn. *By Leonard Ochtmann.*

An American artist.

The scene represents one of the most delightful times of the year, when everything is changing and the whole world is full of bright, brilliant color. Is there anything more beautiful than the glory of the maples with their red leaves, covering the ground with the softest and most beautiful carpet? The picture is especially attractive, with its little pools of water, the tree broken and fallen across one's path, and in the distance, through the trees, one seems to see a path winding deeper and deeper into the very heart of the woods.

56. The Gossips. *By Homburger.*

A modern Munich artist.

The picture represents a number of old German women sitting over their tea, having a good gossip. The artist has exquisitely sketched, almost in miniature, one might say, the character of the scene. What mastery of color and brilliant grouping of figures! How carefully every little detail is observed! The costumes of the old women, their attitudes, all the surroundings of the place!

57. *Landscape—A Glimpse of the Sound.****By John Bunyan Bristol.***

An American artist, born at Hillsdale, N. Y., in 1826, he studied from nature in his own country, and spent the greater part of his early youth studying in New York. As a landscape painter he is known all over the United States. He is extremely happy in his treatment of light and shade, and has an appreciative idea of the value of distance.

A beaten path, winding among fields, leads one through bushes and trees to fertile land overlooking the Sound. At one's feet, there, in the distance stretches the water, as far as the eye can reach. Hundreds of sails are going and coming, scudding along under the breeze. In the sky, over one's head, white rolling clouds are floating majestically by. The whole picture breathes the spirit of Summer with its glorious lights and shades.

58. *Good Morning.****By Rudolph Epp.***

A modern German painter; he was born at Eberbach, in Baden, July, 1834.

A sweet-faced little girl is just ready to go to school; in her hand she holds a tin lunch-box, and at the same time holds fast to a pretty bunch of pussy willows. One is charmed with the sweet gentle face, and enjoys keenly the cleverness and tenderness of touch with which the artist has painted the picture in all its details, even to the velvet hood with its fur trimming. The girl looks very much like a charming little bit of pussy willow herself, does she not?

59. *The Discussion.****By Charles Alexander Coessin de la Fosse.***

A French artist, born in Lisieux, France.

Two Frenchmen are seated in the village tavern, discussing the latest news, over their wine. The old man is reading from the paper and occasionally peering over his glasses to observe the effect of what he has read, upon his companion. The discussion is evidently not a political one, as both men are very cool and composed.

60. *Landscape—On the Hilltops.*

(See No. 77).

By Arthur Parton.

An American artist, born at Hudson, N. Y., in 1842. He studied under W. T. Richards, in Philadelphia, and then went to Europe, where he studied for a year before returning to this country.

A woman and child are wending their way home through the fields on the top of a lofty hill. In the foreground, at both sides, are large rocks and lofty trees; in the distance, on a level with the fields, are masses of rolling white clouds.

61. Stolen Fruit.

(See No. 62)

By A. Gargiulio.

An Italian artist, born at Sorrento.

A number of Italian boys are stealing grapes. See the little fellow with a bunch of grapes behind his back watching so that he can give the alarm in case any one comes. Another boy is stuffing the grapes in his shirt for safe keeping, while another is holding a little fellow up so that he can reach the grapes, while the others are filling their hats. This is not a painting, but a bit of Mosaic work; that is, small pieces of different colored woods cut in different shapes and then put together.

62. A Gay Cavalier.

(See No. 61)

By A. Gargiulio.

Not a painting, but Mosaic work. It has little artistic merit, but is interesting as a curiosity. A gay gallant is seated, drinking sparkling wine which the dark Italian maid is pouring out for him. One notices the strange costume of the man with all its rich coloring.

63. Hassam. (See Nos. 23, 74, 97 and 98.)

By Miss Maria Brooks.

A portrait of a little Arab page, holding in his hand a plate of grapes. The red fez or cap makes a delightful contrast with the white costume of the boy and his red copper colored complexion.

OIL PAINTINGS.

THIRD FLOOR, FRONT.

64. Landscape—The Edge of the Forest.

By Narcisse Vergile Diaz de la Pena.

Born in 1808, at Bordeaux, of Spanish parentage. He began his struggle with the world at an early age, and under serious difficulties. Crippled, through accident and neglect, at the age of fifteen he was an errand boy and drudge in a porcelain factory. Having quarreled with his master, he drifted to Paris to starve and fight his way to fame and fortune.

Diaz, though a colorist of the most brilliant splendor, does not delight in strong, bright contrasts, but rather in mellowness and harmony of repose. As a landscape painter, he stands foremost among the French, Barbizon painters, sharing equal honors with Rousseau. He died at Etretat, France, in 1876, after a long life of success and fame.

One feels so strongly, on viewing any of Diaz's work, a spirit of rest and peace. See in what soft, flowing, indistinct outlines he has drawn the branches of the trees, and the waving, yellow furze! No sharp, clear defined lines, but everything vague, shadowy, suggestive!

65. *A Scribe.*

By E. Greutzner.

Greutzner is a modern, German artist, having his studio in Munich. He seems to take particular delight in painting old monks and friars.

A jovial-faced, large-hearted old monk is busy writing—copying from some precious manuscript; with him, writing is an art; for in those days, "Illuminated letters" brought forth the best energies of the artist's skill. With the invention of printing, however, all that has ceased; and, to-day, writing is nothing but a laborious and irksome necessity.

66. *Good-By.* (See No. 76). *By Adolphe Echtler.*

Born at Danzig, Austria, he has spent the greater part of his time in Paris, and is considered almost a Frenchman.

The children have just been saying good-by to father as he goes off for the day. The mother has held her "baby," her youngest girl, up on the window ledge, so that she can see her father 'till he is far away—almost out of sight. The little girl is still watching him, while the mother turns to kiss her child. The oldest sister, on the right, is very busy with her dogs, and watches the pup in her lap with almost as much solicitude as the mother does her youngest child. Are not the bright pink and red geraniums attractive-looking and home like? The artist has given us very faithfully the stones of the old house, the brick sidewalk, the dresses of the children, the bright color of the flowers, and even the cat sitting in the sun, lazily dozing away the time.

67. *A Stitch in Time.* *By A. Tamburini.*

An Italian painter of to-day. A picture of an old umbrella mender, wonderful in coloring and accuracy of drawing. With what superb skill the artist has given us this old man, with his long, gray beard, and strange face! A face full of character. The hands, the tints of the skin, those peculiar lights and shadows around the forehead, the thin, soft hair, the huge white collar and

cuffs, the queer little skull-cap, the old, green umbrella—all are wonderfully portrayed. One revels in the beauty of it all—the deep, dark color, full of tone and body; not false and glaring.

68. *Still Life.*

By A. Matignon.

A modern French painter.

The artist has caught, very admirably, those soft downy effects one sees so often on the "bloom" of the peach, the clear transparency of the grapes with their greenish-white tints, and the rich mellow tone of the plums.

69. *Signing the Marriage Contract.*

By Jose Gallegos.

A modern Spanish painter, who has studied in Italy.

The scene is one of those old Spanish monasteries, rich in art treasures, and in the glories of the past. It seems very strange to us, this old monastery, with its wrought gates, the work of some mediæval artist—artisan; the exquisite old wood wainscot extending up the wall, with its fluted columns richly carved; the lamp standing on the floor all covered with precious gems; the abbey bell, there on the walls; the rare old paintings, some on the very walls themselves—the high archway with its marble columns, and the tombs in the floor with their stone gates strangely inscribed; the rich, red light streaming in through the stained glass window—all impress one very vividly.

The contract is all ready. The Padre is handing the goose-quill pen to the bride so that she may sign it, while the happy bridegroom stands at one side, looking rather nervous and ill at ease. One delights in studying out all the little details of costume that the artist has so carefully worked out; the lace veil of the bride, and the rich costumes of the guests. The whole picture is full of glowing, bright color, and seems very much alive.

70. *Generosity.*

By Hamilton Hamilton.

A modern American artist.

This yard of an old country house is charming; the wooden shingled house, the queer irregular bits of stone, making a rather winding pathway; and the effects of sunlight against the stone foundations of the house, all call up very delightful recollections of happy childhood, spent among the simple pleasures of the country. A little barefooted country girl is seated on the wooden steps, eating a piece of bread. The chickens, seeing her, have come clucking around her, eagerly watching, expecting to have a feast on the crumbs. She, very generously, is offering to share

her lunch with them, and in the foreground one sees a cock strutting about proudly, as much as to say: "Look at me, I'm the important person here."

The artist has given the whole scene delightfully; the green shutters, the lattice work in front of the cellar windows, and above all that fascinating patch of sunlight on the wall.

71. *The Punished Scholar.*

By Theophile Emmanuel Duverger.

A French artist, born at Bordeaux, he has won considerable reputation as a painter of figure pieces and has received several medals.

The little girl has been bad at school, and has been punished by having to wear the dunce cap, and has then been sent home. Her companions are telling the mother all about it, while the culprit is sobbing with shame and mortification. How surprised and shocked the mother seems at finding out that her girl has been bad! See how the other children are crowding around the door waiting to see what is going to happen!

72. *The First Pair of Trousers.*

By Julius Hintze.

A modern German artist of the Düsseldorf School.

What a proud and happy moment for the little fellow! No longer is he a baby, but now quite a man, with his fine new trousers. See how proudly he steps out, rather surprised at the change, yet delighted—his little sister with slate in hand is watching him, all ready to go to school.

73. *The Village Beauty.*

By C. di Chirico.

A modern Italian painter.

The scene is near Naples, and a village belle is walking down this old flight of stone steps, followed by some ardent admirer. He is talking very eloquently; while she, however, in her fine clothes and gold necklace and earrings, seems only half inclined to listen to his suit.

In the foreground some peasant women are stretching out their hands, begging alms. One admires the earthen water-bottle, and the effect of these winding old steps, and the walls overgrown with vines.

74. *Landscape—The Village of Beaufort.* (See Nos. 23, 97 and 98.)

By Maria Brooks.

The scene is in Beaufort, a little Canadian village, on a hot summer day. Before one, there sketches a field of grain, and a little beyond, green fields, where cows are comfortably browsing. To the left, beyond the tumble-down rail fence, is a typical country road; the houses on both

sides of it, with their red roofs and crude colors remind one very strongly of New England. The artist has caught the spirit of the scene delightfully and impresses one with the light and heat of the day. One can almost see the heat.

75. Good-Night.

By Theodore Grust.

This little Puritan maiden has said good-night and just lighted her candle, and is going to bed ; with her hand she shields the flickering flame so that the wind will not blow out the light. See how the light is reflected on her white apron and cap, and what a strange, big, ugly shadow it casts on the wall ! A very charming little maiden, is she not ?

76. The Barn Yard. (See No. 66.)

By Adolphe Echtler.

The picture shows this artist in one of his best moods, for he is essentially a painter who delights in scenes of this kind. What a good time Hans and his little sister Gretchen are having and what queer looking little folks they are ! The little girl, with her quaint looking pig-tails ; the little tow-headed boy, with his sober, serious face, and then all the life of the barn yard, the hens and pigeons of all kinds, and the ducks waddling awkwardly about !

77. Landscape—Apple Blossoms. (See No. 60) *By Arthur Parton.*

The artist has given with great feeling that charming time of the year when Nature is all smiles and puts on her gayest garments. One smells the sweet scent of the apple blossoms, and as the wind blows them down in showers, it seems as if it were Spring's snowstorm. The distance effects in the picture are delightful, with that hazy atmospheric charm in the background beyond the orchard, over the fields. How comfortable and cool the cows look under the shadow of the trees, knee deep in the cool, clear water.

78. Is It Raining ?

By Jules Worms.

Born in Paris in 1837, he studied under Lafosse, and in 1878 was made a Chevalier of the Legion of Honor. His pictures are characterized by skillful drawing, good color and a sense of humor.

A party of French people are coming home from church ; one of the young ladies has felt a drop of rain and is fearful lest her fine bonnet and dress be spoiled. Their escort is gazing into the sky to see if a storm is coming and holding out his hand to feel the drops of rain, while the older man is hesitating as to whether he had better raise the umbrella or not. The drawing of this old man's back and his whole attitude is excellent. Worms's sense of color is extremely good, rich and full of life,

79. *The First Communion.* (See Nos. 15 and 87)

By W. Sergeant Kendall.

A little French girl, dressed all in white and holding before her a huge wax candle is walking solemnly up the isle of the church. In the background one catches sight of some peasant women kneeling in prayer, and through the stained glass window a soft faint light is seen. The picture is very attractive, owing to the delicacy of tone and feeling that pervades this artist's work.

80. *Winter.*

By Wm. A. Coffin.

Mr. Coffin is an American landscape painter, his studio being in this city. His work is extremely clever, especially in color. Perhaps there is no one among the present generation of American painters who can give so well as he the effects of a heavy rain storm.

It is a cold, bleak winter day, and the fields are covered with the snow; here and there a few bushes peep out from underneath their white covering. In the west is the afterglow of a superb sunset; the edges of the clouds are tipped with orange light, and along the horizon there stretches a big bright line of red light.

81. *Club House in the Time of Louis XIV.*

By Eugene Benjamin Fichel.

Fichel was born at Paris in 1818, and studied under Delaroche, and was made a Chevalier of the Legion of Honor. He died in 1883.

A number of Frenchmen are seated in a club house playing chess, reading and smoking. One notices the strange cocked hats, the powdered wigs, the satin coats and silk stockings of the men—that picturesque costume worn at the time.

82. *Halloa!*

By E. Keyser.

An American painter, born in Baltimore in 1850. He studied in Munich under Widmann, and later in Berlin, under Wolff.

Three little German children have climbed to the top of hill and are waving to their companions below to come and join them.

83. *Plaster Cast of a Wounded Tiger.*

Artist Unknown.

The original of this cast is attributed to some Assyrian artist, living several hundred years before Christ.

One rarely sees a lower relief, and yet how clearly cut are all the outlines. The figure of this wounded tiger, pierced through with arrows, impresses one as something heroic. What awful agony is expressed in the tiger's face and in those legs drawn behind him!

84. Landscape—Among the Maples. (See No. 52.)*By J. Francis Murphy.*

Another delightful autumn day—this time in the very heart of the woods, under the maple trees, with their glorious yellow leaves! At the foot of a large maple in the foreground is a trough, set there to catch the sap as it flows from the tree; later it will be boiled and made into firm, hard, clear maple sugar. How delightfully the artist has given us these October woods with their paths winding in and out among the trees!

85. Plaster Bust of an Ideal Head.*Artist Unknown*

To be fully appreciated this head should be seen at night with all the effects of artificial light; then the face assumes a most wonderful expression of "sweetness and light." It is not mere plaster, but animated—full of life.

86. No Thoroughfare.*By Edwin H. Blashfield*

An American artist, born in New York in 1848; he studied under Bonnat in Paris. His work breathes the spirit of romance and sentiment, and takes one back to the Middle Ages and the days of chivalry.

The picture represents a Roman soldier standing guard in some old palace, where a festival is at its height. A young Roman maiden is trying to pass on, into the palace; the sentinel, barring the way with his spear, keeps back all strangers. The girl, using all the power of a woman's wiles, is trying to beguile the soldier into letting her pass. But all her efforts are in vain. How delightfully the artist has drawn the two figures; what archness on the girl's face, and then how softly harmonious is the coloring of her dress, of the soldier's coat of mail, and the marble columns of the old palace.

87. Sulking.

(See Nos. 15 and 79)

By W. Sergeant Kendall

A little French peasant girl has been scolded for some offense and is standing with her face to the wall, pouting and sulking. Her sister, with her arm around her waist, is trying to console her and bring back again a smiling face. The picture is marked by those same qualities of touch of color and tenderness that characterize all this artist's work.

88. Girl's Head.*By Ludwig Knaus*

Knaus was born at Wiesbaden in 1829, and was a pupil of Sohn and Schadow. After studying in Paris for eight years, he returned to Germany. To him has fallen nearly every honor the great artistic institutions of Europe can accord.

"The genial humor, fine humanity and keen comprehension of human nature revealed in his pictures are a reflection of the character of the man himself." He is a master of technical skill and a colorist of the first quality.

What a charming head this is! A face full of character, bright and alert, and yet sweet and womanly. One delights in the clear flesh tints, the rich color, the expression of the face—in fact in everything that goes to make a good portrait.

89. Plaster Bas-Relief "Aurora."

Original by Clodion.

Clodion is a modern French sculptor residing in Paris.

The relief represents the Greek God Phoibos Appollon, (the Sun,) driving his steeds through the sky; floating in front are two figures unveiling the day, at the approach of the Sun. At the back is Ceres, Goddess of Agriculture, with her ripening grain.

90. Landscape—Coney Island Beach. (See No. 30.)

By William Merrit Chase.

It is a gray Fall day when sea and sky are only a gray dead mass. All light and life is gone, everything seems cold and dead.

The beach stretches before one, looking bare and deserted, and in the background one catches a glimpse of the hotels now empty and deserted.

WATER COLORS.

THIRD FLOOR REAR.

91. Girl with Pigeons.

(See No. 93.)

By E. Percy Moran

An American water-color painter of considerable reputation. A young girl dressed in the Greek costume is seated on some marble steps, watching her pet pigeons; they, tame and trustful have approached near, waiting to be petted.

92. *An Old New England Farm House.* (See No. 94).

By Miss A. T. Tappan.

A young Boston Artist.

She has drawn very cleverly this old New England house, with its plain, sloping roof and red brick chimneys. Around the house, clustered there among the pine trees, there winds a charming little path leading over fences and fields.

93. *A Young Lady.* (See No. 91)

By E. Percy Moran.

A picture of a young lady dressed in charming costume. In her hand she holds a walking stick, for there was a time when it was very fashionable to carry a long stick, with ribbons floating gayly from the end. The whole picture is fanciful, and has no very definite meaning.

94. *A Sweep of Tawny Land.* (See No. 92).

By Miss A. T. Tappan

A delightful little sketch of a bit of sand, with a faint green effect in the background.

95. *A Canal in Holland.*

By Robert Swain Gifford.

An American artist, born in Massachusetts. At an early age he came under the influence of the Dutch painter, Van Beest; this influence made him determine to give his life to art. He traveled considerably in Europe and Africa, and in 1865 commenced painting in water colors instead of oils. He is, to-day, one of our best landscape painters, and as clever an etcher as he is a painter.

The scene represents an old Dutch canal with its winding path and stretch of green meadow land. What a delightful effect the brown sail has against the gray sky!

The picture is charming, with its gray water, its meadow land stretching away as far as the eye can reach, and its exquisite gray sky. The distance, the light and shade and color are all admirable.

96. *On the Beach.* (See Nos. 102 and 104).

By Charlton T. Chapman

An American artist of to-day; studio in New York.

The artist has portrayed very faithfully the sandy beach with the dunes, there in the background, making a broken line against the sky, the light, fleecy clouds of a summer day, the eddying pools of water

left around the rocks as the tide went out—all are very true, and possess charms of a quiet, thoughtful kind, infinitely better than all the glare and rush of city life.

97. *Apples.* (See Nos. 23, 63, 74 and 98). *By Miss Maria Brooks.*

98. *Eggs.* (See Nos. 23, 63, 74 and 97). *By Miss Maria Brooks.*

99. *Landscape—Gloucester, Mass.* *By Miss Edith M. Howes.*

Miss Howes was born in Boston and studied there for some time, and later in France under Puvis de Chavannes. Besides being a water color painter of a high order, Miss Howes has the honor of being President of the Massachusetts Working Girl's Society.

She is an artist, who is in closest touch with Nature, knowing her in all her moods. The picture is one of the most charming of landscapes; a narrow stream, wandering through meadows, flows gently along; upon its banks grow rushes and cat-tails and swamp flowers innumerable; and in the distance one gets a glimpse of rolling fields. One hardly knows which to admire most; the water, the exquisite sky with its faint pink clouds, the charming, atmosphere effects, or those exquisite "meadows" with their varying effects of light and shade. The picture is full of tone, thought and feeling.

100. *Landscape—Going Home.* *By Anton Mauve.*

One of the greatest, the greatest, one might almost say, of modern landscape painters. He was a native of Zaandam, Holland, and there studied under P. F. Van Os. Breadth of execution, simplicity of material, and a close observation of the variations of nature are some of the characteristics that mark his work.

There is no other painter of modern times who possesses in the same degree, the brilliancy of draughtmanship, the fascinating variations of light and shade under gray and sober tints. And above the thoughtful idealism and suggestion of Mauve.

A young peasant girl is walking through the fields with a cow, bringing her home from pasture; through the shadowy, misty fields, past the strange bushes, with their branches outlined against the sky. The sky, gray, and full of tone, with charming lights and shades.

101. *Landscape.* *By Alfred Parsons.*

Mr. Parsons is an Englishman by birth, but America feels that she may claim him for her own, as he has spent the greater part of his time

in this country. He is best known by his superb drawing in black and white, he being associated with Messrs. Harper & Bros. Any one who has seen his illustrations of Wordsworth's Sonnets, cannot doubt his wonderful talent and ability. Only of late years, however, has Mr. Parsons been known as a water-color painter. Were it possible, one might almost say his water-colors surpass his work in black and white. One notices in them the same exquisite drawing, the absolute fidelity to every mood of nature and, added to all these, the most glorious, brilliant color.

Ploughed fields, and at their side, rolling seas of yellow grain; in the distance a group of strange wooden houses, and there beyond, lofty hills, with all their depths of light and shade. In the sky, gray floating clouds.

Oh! the delights his brush can give. Of trees, and stones, and good old Mother Earth; of fields and hills; of sky and clouds; of running streams and quiet lakes!

102. Marine. (See Nos. 96 and 104).

By Charlton T. Chapman.

A delightful view of the sea in a quiet mood. The water is scarcely rippled, while the boats at anchor are almost motionless. In the distance to the right stretches the harbor with its gray coast line. Towards the horizon one sees a quantity of small craft sailing in every direction. The color of the sea and sky, the dirty colored sails, the dark hulls of the boat are all charming.

103. Bed Time.

By Jacob Simon Hendrik Kever.

A French modern painter and pupil of Josef Israels.

The scene is the interior of a French peasant's home; the mother has been singing to her child, telling her fairy tales, and it is now time for bed. One is struck with the deep feeling expressed in the picture and the quality of color. It is so full of depths of light and shade.

104. Marine. (See Nos. 96 and 102)

By Charlton T. Chapman

Another view of the sea and of the same harbor as in No. 102, but from the opposite point of view. All the beauties of the previous picture are to be found here, and in addition one gets a more charming effect with the white hulls of the schooners, the deeper blue of the sky and the sea gulls hovering in the air, diving down to the edge of the water and flying swiftly along its surface.

105. *Spanish Courtier.*

By S. Valery.

A modern Spanish painter.

A rather clever bit of work, this old courtier with his scarlet costume and gray hair. How rich in color is it all! The deep bright red, the gray sleeves, the white lace cuffs and ruff, and then in the background, the dark wooden door, and to the right the bit of old tapestry.

106. *Landscape.*

By Martin Rico.

Rico was born in Madrid and taught to draw by a good-hearted cavalry captain. From his early youth he showed evidence of gypsy blood, as he would wander off on foot during the summer, studying from nature, living among the gypsies, out of doors, quite as often hungry as well fed. He studied in Paris under Zamaçois, and came very closely under the influence of Meissonier and Daubigny. His work in water colors is as brilliant as it is in oil.

An exquisite summer day upon the banks of this clear bright stream. Hardly a breath of wind is stirring, and the big lazy arms of the picturesque wind-mill stand motionless. Are not the trees exquisitely painted, and what glorious reflections there are in the water beneath?

107. *Rest After Labor.*

(See No. 53)

By John J. Hammer.

A young bootblack after his day's work is enjoying a comfortable smoke. See with what a grand air he sends the smoke curling through the air. The artist's drawing of the boy's head is extremely clever.

Sculpture.

By Antoine Louis Barye.

Born at Paris, he lived between the years 1795-1875. One of the greatest of modern sculptors, and without doubt possessing a greater knowledge of animals than any other artist of modern times.

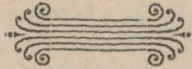
Leon Bonnat writing of him says: "It was the warring of savage animals that this great enthusiast demanded, the carnivorous animals,

the poisonous jungle, the forest of thorny mimosas, where he could study the king of the forest in his lair, with his heaving flanks and tawny mane lit up by two lurid sparks. He required the spectacle of elephants crushing tigers, gigantic serpents darting with the rapidity of lightning upon the passing antelope to suffocate it in its terrible coils, the lioness on a rocky height scenting the air, her powerful muscles contracted ready to spring upon her prey."

108. *Walking Tiger—Plaster Cast.*

109. *Lioness Sitting Down—Bronze.*

110. *Standing Lion—Bronze.*



BLACK AND WHITE.

Photographs, Etchings, Oils, Wash, Gouache, and Pen and Ink.

THIRD FLOOR HALLS.

- 111. Little John and The Knight—Wash.
(See Nos. 115, 136 and 152). By Reginald B. Birch.
- 112. White Rock Cañon—Wash. By H. F. Farney.
- 113. The Forge Room, Pratt Institute—Wash.
(see No. 119). By Irving R. Wiles.
- 114. And So the Time Passes—Wash.
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